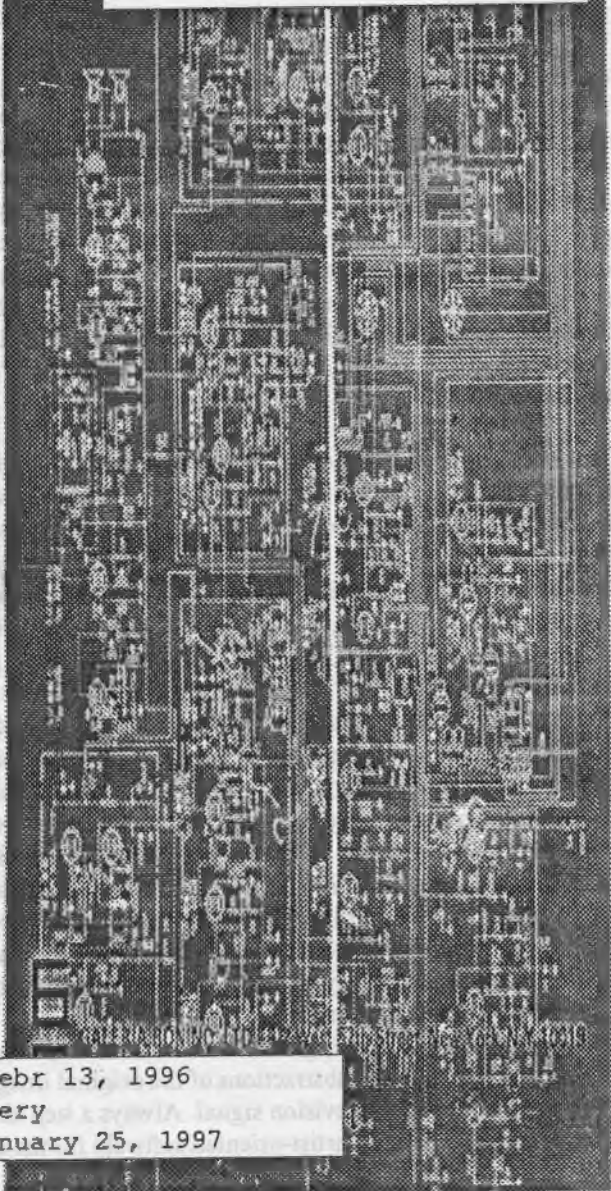


25 Years of the Experimental Television Center

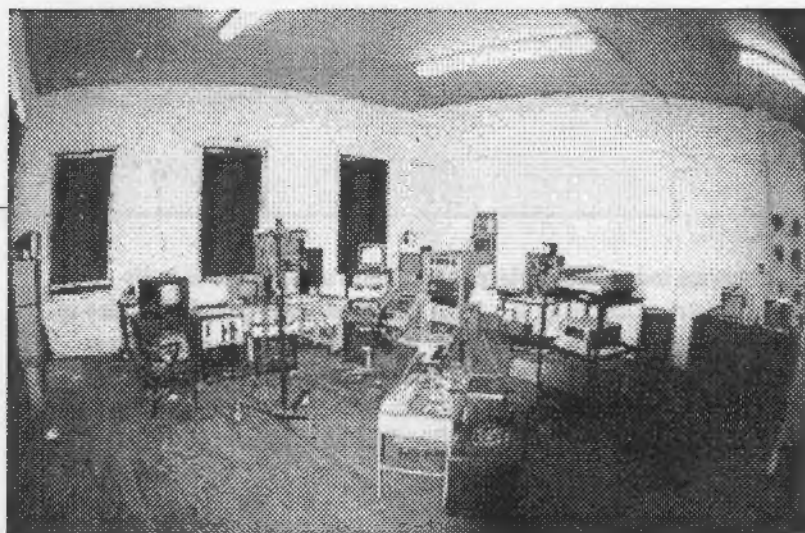


Screening Novemebr 13, 1996
Ongoing in gallery
November 8 - January 25, 1997

25th Anniversary of the Experimental Television Center

Before MTV, before Industrial Light and Magic, there was a radical group of people who believed that television was an art medium, and felt free to play with the television signal to make funky, sophisticated, chaotic, poetic, raw, cutting edge, disruptive, politically savvy, artistically elegant tapes that were the antithesis of the broadcast television of then and most of now. In a world where time seems to progress ever faster, and inventions proliferate exponentially it is easy to lose track of the importance of the recent past. Tucked away in upstate New York, the Center is outside the mainstream (similar to the problem Piero della Francesca faced working in Urbino). It is easy to forget its ongoing importance, but many of the 1200 artists who have passed through there, including Bill T. Jones and Arnie Zane, Doris Chase, Nam June Paik, Shigeko Kubota, Shalom Gorewitz, Sara Hornbacher, Barbara Hamner, Peter Rose, Kathy High, Ernie Gusella, Richard Kostelanetz, Peter d'Agostino, myself and many others, have all been nourished in its crucible.

This is the 25th anniversary of the founding of the Experimental Television Center, one of the earliest organizations dedicated to furthering what would be called video art. Founded in 1971, the Experimental Television Center was an outgrowth of the Students Experiments in Television program begun in 1969 by Ralph Hocking at SUNY Binghamton. Using the newly developed small format portable video equipment, this group, and its later transformation into the Experimental Television Center, was based in the radical premise that television should be accessible both as a political tool and as an art medium: As the demand for access increased and with the encouragement of the video artist Nam June Paik, the Center formally organized as a not-for-profit center and moved to downtown Binghamton. The Center was one of many such groups that sprung up in the early years of video both in New York State and across the country. It was at the cutting edge of developing new tools for artists using the video medium. As part of an early research program they constructed a Paik/Abe Video synthesizer, under the direction of Nam June Paik and Shuya Abe for the TV Lab at WNET. They added other early image processing machines—colorizers, keyers, and synthesizers designed by David Jones. These machines allowed television images to be colored like Fauve paintings, stacked into interpenetrating electronic sandwiches, twitching, pulsing and/or fraying or bleeding into abstractions of the original image, or celebrations of the beauty of the pure television signal. Always a step ahead, in 1975 the Center began to develop artist-oriented software for the computer which



interfaced with commercially based computers, principally the Amiga Computer. These allowed artists access to an expanded visual language. Many of the elements of image processing pioneered at the center have become the commonplace of commercial television special effects. Toaster special effects and the layered patterns of Avid editing owe their genesis and indeed the very textures and colors of their rhythms to a very particular visual language to the Center's ongoing commitment to providing a place where free-play and experimentation are the norm.

In 1979 the Center moved to Owego, a town in a time warp, more firmly rooted in the 19th century than the 20th. One premise of the Experimental Television Center has been central and constant, the idea of providing a retreat-like situation where an artist has 24 hour access to a collection of computers, sound equipment and cameras. Located on the top floor of an old three story red brick building, the Center is a long narrow loft with dusty floors and exposed brick walls. The windows at one end overlook a small hooped steel bridge and the slow moving Susquehanna River while the windows on the other look out on to a street light and row of similar red brick buildings. In the center of the room are banks of machines, patch boards, video recording decks, tables, wave form monitors, computers, etc., and trailing a black spaghetti of power cords and flanked by lights, cameras, slide projectors, at least five video cameras. It is both a serene place and a place of feverish activity. It is an oasis out of time, a place for the kind of free play Mohly-Nagy felt was essential for the flowering of creativity and the chance for concentrated work without the distractions of everyday life and the ringing crescendo of dollar signs that accompany the use of commercial production and post-production facilities. The Center has nourished two generations of artists and continues to provide

this valuable service today. It is a place that is both anachronistic in its approach to video art celebrating the spirit that drew many people to video in the first place in its early years, and is as up to the minute as finances allow. The maintenance of this artists' resource center has not been without cost. Operating a shoestring budget, its survival has been touch and go for many years and even as it celebrates its twenty-five year its existence is still threatened.

I first encountered the Center when I was writing about video and performance for *The Soho Weekly News*. I of course knew of the work of Nam June Paik, but there was a group of younger artists producing work out of the Center (including Barbara Buckner, Shalom Gorewitz and later Sara Hornbacher) whose work appealed to me because there was a sensuous and metaphoric quality to their use of abstraction. As a critic, I found myself developing a language to describe their work that was part art criticism, part what was called the new criticism in literature and eventually film theory. I remember sitting in the dark at The Museum of Modern Art watching one of Gorewitz's early tapes doing thumb nail sketches of the images as they came along with cryptic notes about color scribbled at the edges. After writing about Barbara Buckner for a while, I began talking to her and she basically issued me a challenge, saying you will never understand my work if you don't understand the machines. She said (a paraphrase) "when I work, I get inside the machines and become one with the electronic signal." I disagreed and still do. You can use a machine, and write about what a machine does, without necessarily understanding how to program it.

I have never been comfortable with writing about something I haven't done, and the early eighties I began to work with video. I remember clearly my first residency at the Center in 1983, including the endless five hour bus ride from Port Authority. Gorewitz's advice: "always bring more videotape than you think you'll need," and he was right. I remember the fear the matrix gave me, sort of like one of those dreams where you see a score card for a huge test that doesn't make sense. There were no computers then and I concentrated on layering things and turning octopi and squid into weird, delicious pinks and blues. The first residency taught me that it was really important to bring raw material with you, videotapes of all kinds, books, slides, photographs, objects because otherwise the Center's brick walls, or the river outside the window become a central layer in all your tapes.



On my many trips back I've scoured the town look for new sources of inspiration in the middle of a residency—old photographs from the monthly flea market, toys from the antique store, a book on the history of chemistry from the bookstore across the street, videotapes from the video rental store or a metal dollhouse that became a stage for a domestic drama with mystical overtones. There is, of course, a guide: Matthew Schlanger the first time I went to the Center and Hank Rudolph all the years after, who introduces you to the machines and answers frantic phone calls late at night when the machines aren't working, or supplies an extra pair of hands or eyes when needed. No matter how prepared you are there is always some unexpected chemistry that happens once you are there—it could be playing with a curtain that turns variously into a screen for the shadows of the trees outside the windows, an abstracted device when it is pulled and rippled in front of slides, or a veil for my nude body. There is an aspect of terror in being at the Center, the same terror painters feel in front of a blank white canvas. What will I create? Will it be good enough? Will I understand the machines?

There are also the gifts given back hundredfold—the ideas and images that you would create in no other way—the place itself is a gift. There was the time the river froze and sheathed the trees and the sycamore seeds into balls of ice that proved a mystical setting for floating polar bears. Or an afternoon walking down Front Street and a woman calling to me from her yard to give me an armful of lilacs. I am grateful for their continuing presence in the video community, both selfishly for the advantages they have given me and my work, and for their support of an important part of the video world. It is easy to forget the origins of ideas and art forms we take for granted today. In the words of the title of one of Gauguin's paintings, this exhibition is intended to celebrate the work that has been done under their auspices and tell us "where did we come from, where are we and where are we going."

Ann-Sargent Wooster

Experimental Television Center: A Brief Chronology

1968-70

Ralph Hocking began the Student Experiments in Television project on the campus of Binghamton University. Along with students, community members were introduced to portable video production tools and techniques. In 1969 Angel Nunez taped "Bedford Stuyvesant Kids", a street-tape which documented neighborhood kids arrested by police after stealing from a factory. This tape was shown widely throughout the State and proved instrumental in obtaining funding for a number of drug-related and inner city improvement projects. It was eventually broadcast by WNET-TV.

1970-71

With support from the New York State Council on the Arts, Hocking incorporated SET as the Community Center for TV Production, a non-profit media center and moved to a loft space in downtown Binghamton. The initial programs emphasized production training for community organizations, educational institutions and individuals. In meetings with Nam June Paik, Hocking addressed artists' uses of video and began a program to support the development of imaging tools.

1971-72

Funding was received from the New York State Council on the Arts for construction of the Paik/Abe Video Synthesizer. One system was designed and built in 1972 at the Center by Shuya Abe and Nam June Paik for eventual placement at the TV Lab at WNET-TV. This system was used while still at the Center to produce a portion of Paik's "The Selling of New York", included in the PBS series *Carousel*, broadcast in 1972 by WNET. A second system was built for the Artist in Residency program at the Center and used in 1972 by artists such as Ernie Gehr, Hollis Frampton, Jackson MacLow and filmmaker Nick Ray, and also included in exhibitions at the Bonino Gallery in New York and the Everson Museum in Syracuse. A raster scan manipulation device was also constructed, the principles of which were defined by Paik's early tv experiments such as "Dancing Patterns". In February 1972 in a collaborative exhibition with Nam June Paik and Charlotte Moorman at the Everson Museum "TV Bed" and "TV Cello" were exhibited, both designed and built by Ralph Hocking at the Center. The Center's name is changed to the Experimental Television Center.



Shuya Abe and Nam June Paik

1972-73

The Residency Program continued, including artists such as Tom DeWitt and Bill T. Jones and Arnie Zane, John Reilly, Rudi Stern and Peer Bode. Walter Wright was an Artist in Residence, actively conducting workshops in electronic imaging throughout the State and Canada. Workshops were conducted for the New York State Art Teachers Annual Conference, and at the Everson Museum and The Kitchen. *Works from the Experimental Television Center*, a large exhibition produced for the Everson Museum, included installations, tapes and performances. Many individuals and groups from the community produced tapes, and participated in workshops. These tapes as well as artists' tapes were cablecast weekly in the series "Access", produced by the Center.

1973-74

David Jones became technician at the Center. Artists participating in the Residency program included Taka Imura, Doris Chase, and Michael LV Butler. We conducted a regularly scheduled series of workshops on the basic principles of video production. Workshops in imaging and synthesis were also held regularly at the Center; Walter Wright presented the system at many locations, including Global Village and at York University in Toronto. Oscillators were designed for use as signal inputs to the Paik/Abe Synthesizer. We begin initial research into the Jones gray level keyer and production of a black and white keyer, as well as modification of an existing SEG for direct sync interface with the Paik/Abe, with provision for external wipe signal input. The equipment we design and create is either not available commercially or is so expensive it is beyond the reach of independent artists.

1974-75

Workshops and performances based on image processing were conducted at The Kitchen, Anthology Film Archives and the Contemporary Art Museum in Montreal. NYSCA supported a series of travelling performances by Walter Wright on the video synthesizer. Over ten organizations throughout New York State and Canada took part. The workshop program at the Center continued. NYSCA provided funding for the development of the Jones Colorizer, a four channel voltage controllable colorizer with gray level keyers. The oscillator bank was completed and installed. In the Spring 1975 the SAID (Spatial and Intensity Digitizer) was developed by Dr. Don McArthur, an outgrowth of research on black and white time base corrector. Work was begun by David Jones, Don McArthur and Walter Wright on a project to explore computer-based imaging, and the interface of a computer with a video processing system. This project was initially based on an LSI-11 computer. Artists in Residence included Neil Zusman and Gary Hill.

1975-76

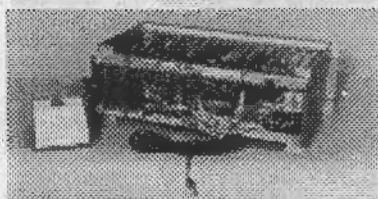
The Residency Program included artists Nam June Paik, Phil Jones of Ithaca Video Projects, Ken Marsh and Ken Jacobs. The National Endowment for the Arts in 1975 provided support for initial research into the computer-video processing project, which was expanded by Jones, McArthur, Wright and Brewster to incorporate parallel research efforts by Woody and Steina Vasulka and Jeffrey Schier. The LSI-11 computer was chosen as the standard. Jones developed hard and soft edged keyers and a sequential switcher, which along with the Jones Colorizer was incorporated into the processing system. A commercially available SEG was modified to incorporate these keyers. A 64 point push button switching matrix was designed and built. We began to write a manual, developed initially to be used as a operator's guide to 1/2" reel to reel equipment, portapaks and editing equipment. The concept was later broadened to include step-by-step construction information on a Paik Raster Control Unit. By 1985, the information was expanded to include systems structure and theory of electronic signals and processing techniques. These manuals have been distributed to many individuals and organizations over the years. Cloud Music by Robert Watts, David Behrman and Bob Diamond was presented at Center.

1976-77

Artists such as Barbara Buckner, Aldo Tambellini, Nam June Paik and the American Dance Asylum continued to participate in the Residency Program. The exhibition series, *Video by Videomakers*, was begun; this is the first and only video programming in the region and brings artists such as Beryl Korot, Barbara Buckner and many others to the area to present and discuss works. The computer was installed as part of the system and made available to artists; software research began. For the second year, we conducted a series of workshops in school districts throughout the region, in collaboration with Binghamton's major cultural institution, Roberson Center.

1977-78

NYSCA funding helped support the development by David Jones and Richard Brewster of the Analog Control Box, allowing the production of electronic sounds and also signals which controlled parameters of the video signal. The computer project proceeded, assisted by Paul Davis, then director of the student computer lab and instructor at the School for Advanced Technology at SUNY-Binghamton. Artists in Residence included Shalom Gorewitz, Sara Hornbacher, Hank C. Linhart and Hank Rudolph. We conduct workshops for the City of Binghamton, Headstart, Tri Cities Opera, 4H Program and the Center for Media Studies at Buffalo.



Jones Frame Buffer

1979-80

The processing system computer is the Z-2, an 8 bit system with an S-100 bus, and dual floppy drives. A CAT digital frame buffer is interfaced to the computer; at the time this is one of the only commercially available "low-cost" digital devices which incorporated concepts of video, and recordable signal output. The Z-80 is interfaced also with the analog box. Software begins to be developed for specific video uses. Artists working in residence include Alan Powell and Connie Coleman, Charles Atlas, Victor Velt, Jud Yalkut and Ren Weidenaar. "The Electronic Workshop", a series of lecture/demonstrations concerning image processing, was presented for 17 organizations around New York State. The Center moves to Owego.

1980-81

The need for artist-oriented software increases. The Print Program is developed by David Jones, allowing artists to develop videographic still frames, captured on disk, then printed out with variable gray level control. This is a natural extension of the use of video image processing as an "electronic darkroom" for photographic techniques, an area which was explored by a number of artists since the early 70s. Additional software is developed by graduate-level interns under the direction of Paul Davis and Ralph Hocking. Artists working at the Center include Dan Reeves and Jon Hilton, Celia Shapiro and Peter D'Agostino.

1981-82

Artists working in the studio include Frank Dietrich, Thierry Kuntzel, Alex Roshuk and Matt Schlanger. Work produced through the Residency Program is exhibited widely at Siggraph, the Donnell Library, Global Village and included in the 7th Annual Ithaca Video Projects Festival and the San Francisco International Video Festival.

1982-83

NYSCA provides funding for a General Purpose Interface Board, which interfaces analog imaging equipment with an 8 bit computer, allowing manually-changed knob settings to be "remembered" and repeated digitally. David Jones and Peer Bode collaborate on the initial research for a real-time frame buffer, which digitizes in real time analog video images, with a resolution of 256x256, 16 shades of gray. The Pattern Program, a software project, is designed an internship project by Master's candidates at SUNY. Patterns or textures can be drawn and then stored and used as movable matts or windows. Artists include Nancy Buchanan, Amy Greenfield, George Stoney, Barbara Sykes and Ann Wooster.



Carol Goss

1983-84

Assisted by Matt Schlanger, David Jones continues work on the Four Board Project, which consists of a four channel colorizer, keyers, multi-channel programmable sequencer, and oscillators. In addition to providing equipment for the Residency Program, one intention of the project is to define a comprehensive, low-cost imaging system and to then help artists to acquire or to build the tools. We believe that electronic media artists must have a more natural access to their tools, in order to develop and refine their art form. We begin to study the newly available Amiga computer. Artists include Shigeo Kubota and Paul Garrin, and Arthur Tsuchiya.

1984-85

The Four Board Project is completed and the devices are installed at the Center. David Jones and Matt Schlanger begin work on the documentation, assisted by Connie Coleman and Alan Powell. The equipment manual is revised to include the new tools, and to explicate such processes as keying, colorization, switching. Artists include Merrill Aldighieri and Joe Tripician, David Blair, Peter Rose and Kathy High.

1985-86

The Four Board Project is premiered at the Media Alliance Annual Conference at The Kitchen. NYSCA funds the development of a black and white frame buffer by David Jones and Peer Bode to be interfaced to the Amiga computer. Artists include Linda Gibson, Lee Eiferman, Richard Kostelanetz and Megan Roberts and Ray Ghirardo.

1986-87

The Print Program is revised for the Amiga. Customized software is devised to allow the computer to control the frame buffer. With support from the NYSCA, the Amiga is expanded with gen-lock and additional memory. Artists include Irit Batsry, Jon Burris, Phil Edelstein, Alex Hahn, Michael Schell, Mary Ann Toman and Charlie Woodman.

1987-88

We work on devising educational strategies to help artists to become fluent on the computer and digital devices as quickly as possible. A second Amiga is added to the system, one dedicated to buffer control, and one for videographics and audio software. Artists include Shu Lea Cheang, Bob Doyle, Ernie Gusella and Barbara Hammer.

1988-89

The audio section of the system is expanded to include a Mirage and mixing capacity. We begin work on MIDI and control voltage exchange boxes. Artists include Laurie Beth Clark, Peter Callas, Vanalyne Green, Jon Knecht and Sherry Millner. The Center begins the *Electronic Arts Grants Program*. Presentation Funds provides support to organizations in the State for the exhibition of works of electronic art. Finishing Funds provides assistance to artists for the completion of projects.

1989-90

The audio system continues to be expanded. With NYSCA support, Megan Roberts and Ray Ghirardo design a digital interface to allow a computer to control multiple audio and video playback sources in three dimensional arrays. Artists in Residence include Benton Bainbridge, Kevin Cook, Francis James, Bianca Bob Miller and Eva Schicker. Presentation Funds assists Hallwalls, Downtown Community TV Center, the Brooklyn Museum and the Asian American Video Festival. Finishing Funds recipients include Maria Beatty, Barbara Hammer and John Knecht, selected by panelists Raymond Ghirardo and Arthur Tsuchiya.

1990-91

A third Amiga is added to the system, along with the Toaster, to further expand the digital imaging potential of the systems. Artists in residence include Laurie Beth Clark, Peter D'Agostino, Shalom Gorewitz, Alex Hahn, Philip Mallory Jones and Richard Kostelanetz. Presentation Funds provides assistance to Cornell Cinema, Dance Theater Workshop, Media Alliance, and the New York Gay and Lesbian Video Festival. Finishing Funds 1991 recipients include Bill and Mary Buchen, Jean de Boysson, Cara Mertes and Ellen Spiro, selected by panelists Shu Lea Cheang, Robert Doyle and Philip Mallory Jones.

1991-1992

Artists in residence include Irit Batsry, Jon Burris, Shalom Gorewitz, Pamela Jennings, Cheryl Jackson, Joel Katz, Trish Rosen and Kate Farrell, Kathleen Ruiz and Ann-Sargent Wooster. Works by Irit Batsry, David Blair, Nancy Buchanan and Shalom Gorewitz are screened at the Museum of Modern Art. Work is also exhibited at the Wexner Center, CEPA, the Brooklyn Museum, at the Ostee-Biennale, the Dallas Video Festival, the Black Maria Festival and the London Film Festival. Work was included in

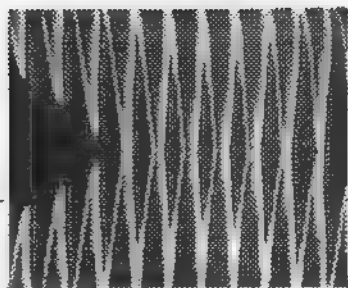
cable or broadcast programs *The 90s* and *Independent Focus*. David Blair wins Grand Prize for *Wax* at the 6th Montbeliard Video Festival. We begin a project to catalog the collection of antique equipment, artists' videotapes, print materials and audiotapes, using a computerized relational database. The project is inspired by our work for the *Ars Electronica Video Pioneers* exhibition at Linz, Austria in the Summer of 1992. Dan Reeves receives assistance from NYSCA for *Obsessive Becoming* and Philip Mallory Jones receives support for *First World Order*. Finishing Funds 1992 recipients selected by Larry Gottheim, Chris Hill and Pam Jennings include Yau Ching, Abigail Child, Vincent Grenier, and Brian Springer. Presentation Funds recipients include Art in General, DCTV, Drift Distribution, Saratoga Public Library, iEAR Studios and Media Network.

1992-1993

Artists in Residence include Emily Breer, Laurence Brose, Alex Hahn, Bianca Bob Miller, Ray Rapp, Van McElwee, Alan Sondheim and Jud Yalkut. The Museum of Modern Art presented three shows, *Two Decades*, *Video Fest Berlin* and *Between Word and Image*, all of which included works produced at the Center. Works were also screened at the MIT Media Lab, the Franklin Institute, the DAAD Galerie in Berlin and included in the Bonn Film Festival, the Atlanta Film Festival, the Worldwide Video Festival in the Netherlands, and the Vancouver International Film Festival. Finishing Funds 1993 recipients selected by Rii Kanzaki and Carlota Schoolman include Maria Beatty, Kit Fitzgerald, Jeffrey Lerer, Ned Sublette, and Ann-Sargent Wooster. Beginning in 1993 we were able to support film series programming in addition to the exhibition of single-evening media presentations. Presentation Funds recipients include the Adams Art Gallery, Alfred University, the Brooklyn Museum, Harvestworks, The Kitchen, Third World Newsreel and Squeaky Wheel.

1993-1994

Artist in Residence include Alan Berliner, Sandi DuBowski, Sara Hornbacher and Robert Natowitz, Tatiana Louriero, Andrea Mancuso and Peter D'Auria. Works were screened at Film/Video Arts, in the program *Iterations: The New Image* at the International Center of Photography, the Venice Biennale and the Osnabruck Media Art Festival. Work was also presented at *Montage 93* in Rochester. The Center is a member of the Preservation Working Group of Media Alliance, and the National Moving Image Database project of the American Film Institute. Finishing Funds 1994 recipients selected by Anne Ferguson and Mona Jimenez include David Blair, Vivek Renjen Bald, Larry



Sherry Miller and Ralph Hocking

Brose, Pamela Susan Hawkins, Michael Schell and 77 Hz, Branda Miller and Stephen Vitello. Organizations receiving exhibition support include the Afrikan Poetry Theatre, Experimental Intermedia Foundation, the Alternative Museum, Rome Art and Community Center, the *Mainlineage Symposium* at Syracuse University and Videoteca del Sur.

1994-1995

Artists in Residence include Veena Cabrerios-Sud, Lisa DiLillo, Genevieve Hayes, Barbara Hammer, Dave Ryan, Debra Robinson, and Sui Kang Zhao. Exhibition sites include Exit Art, Colgate University, @ Cafe, the New Museum, Hallwalls, the Black Mana Festival, the 5th International Symposium of Electronic Art in Helsinki, the 8th Annual NY Lesbian and Gay Experimental Festival, the New York Video Festival and the Copenhagen Film Festival. Exhibition support was provided to Bard College, City Lore, Electronic Arts Intermix, Gallery 53, Ithaca College, and the Polish Community Center. Finishing Funds recipients selected by Bob Harris and Steina Vasulka include Tom DeWitt, Carl Geiger and Amy Hufnagel, Jody Lafond, Rohesia Hamilton Metcalfe, Kristin Tripp, and Cathy Weis. The State Arts Council supported creative projects by Shalom Gorewitz, Alex Hahn, Jeffrey Lerer; Susan Muska received support from the Astraea National Lesbian Action Foundation.

1995-1996

Artists in Residence include Mara Alper, Kjell Bjorgeengen, Barbara Columbo, Michael Betancourt, Andrew Deutsch, Linda Gibson, John Knecht, Kristin Lucas, Darrin Martin, Diane Nerwen, and Reynold Weidenaar. Works were exhibited at Momenta Art, the Donnell Media Center, the Boswell Museum, the Knitting Factory, Threadwaxing Space and the Whitney Museum. They were included in the 6th International Symposium on Electronic Art in Montreal, the 15th Annual Small Computers in the Arts Festival, the 4th NY Video Festival and *Video: The First Decade*, curated for Video Data Bank. Finishing Funds recipients chosen by panelists Peer Bode and Ken Jacobs include Alan Berliner, Diane Bertolo, Bill and Mary Buchen, Jane Greenberg, John Knecht, Richard Kostelanetz, and Jeanne Liotta. Exhibition support was provided to American Museum of the Moving Image, Anthology Film Archives, Artists Space, Cornell Cinema, Crandall Public Library, OffLine, the Rochester Lesbian and Gay Film/Video Festival, Roulette and Visual Studies Workshop.

Memoirs

Mara Alper

It is night. The river is dark, the parade of trucks across the green bridge is slow. This is my favorite time here, the time when everything I've worked on all day seems to fall into place and become whole. Nothing compares to the quiet solitude in this unique loft above the river.

Each visit to the Experimental Television Center is full of spontaneous creativity and exhilaration. I create images I never imagined before—usually at 3 am! Having access to intriguing video equipment 24 hours a day for days on end is a creative dream come true, like being in an electronic playground. It is incredibly productive because of the equipment, the setting, Hank Rudolph's patient help and the time to work with full concentration. It has been one of the most important parts of my creative process with video. The commitment of Ralph and Sherry Hocking and everyone else who has made it a reality for all these years us greatly appreciated. Viva ETC!

Peer Bode

Viva Experimentation. ETC is a place with a view to see technologies, languages, experiences and yourself(s) ETC is some of the best America has to offer. generosity, experimentation, and public learning, making, thinking.

Very early ETC activities I remember: Being a snobby serious film student stumbling on a scene at the ETC in 1972 or '73, I saw Nam June Paik, John Godfrey, video engineer, and David Loxton, PBC Producer in shirt and tie huddled around a toy souvenir Empire State Building on a lazy susan, multiple black and white cameras, mixing and colorizing and this image sequence became part of a video tape of Nam June's.

There seems to always be a mix of very different types of people at the ETC, working, passing though, making something happen. Ideas, Ideas, Ideas and lots of concrete material stuff and things After all these years its a approach to making and thinking that hasn't used itself up. It is particularly valuable to young artists. I still go back and make recording I'm not sure I would/could make anywhere else.



Mara Apler

Decentralization (at a Center), activism, visual arts, electronic democracy. Over 7 years I got to meet and interact with artists in some 700 residencies. Wow.

I think the very first time I came up to the Center the studio was set up as a large automated mariachi band with sirens and lights, cameras and video monitors. The second time a few days later the space was totally transformed, there was multiple cameras pointing at monitors with some very mysterious, very uncanny hallucination-like imagery. That's when I found out about feedback (1973?)

Doris Chase

I feel a tremendous debt and allegiance to the Experimental Television Center. They have allowed many artists, through the years, to expand their concepts and develop their imagination through technology. We, in the community of video art at its inception, would have been stifled without the generous (magnanimous) assistance of Sherry Miller, Peer Bode, Ralph Hocking, etc.

Connie Coleman and Alan Powell

Over the fifteen years of residencies we have experienced in Owego, it is difficult to filter out a single reminiscence. Hot summer afternoons spent cooling off in the creek behind the IBM with Peer Bode and friends, discussing the signal and art, immediately come to mind as do Sunday visits with Ralph and Sherry with some awesome arguments with Ralph! The Thanksgiving dinner that Matt Schlanger and Hank Rudolph cooked for us with their turkey trussed in clothes-line is also a special memory. But really what we have come away from the Center with is a strong sense of empowerment as artists working with strange and often maddening electronic tools. At the heart of our studio are our homemade David Jones' imaging tools—unique instruments that continue to respond to our creative focus. This is the ultimate statement about ETC. It has provided a true Center for our own exploration and a family of artists that we hold in great esteem.



Peter D'Agostino

Peter D'Agostino

My residencies at ETC consisted of work, ETC, eat, ETC, sleep, ETC, walk, ETC, talk, ETC, work, ETC . . . I produced parts of at least three of my major projects there from 1981-90: a broadcast videotape, *TeleTapes*, and two interactive video-disc installations, *DOUBLE YOU (and X,Y,Z)* and *TransmissionS*.

I still talk about the Paik-Abe synthesizer, that I first saw at ETC, with students in my video courses. I recall the intensity of the ETC, experience of being in Owego with nothing but the constant flow of the river, or if I was fortunate, the Th of July parade to interrupt a day's or night's work. Something I should mention here, after a hard day's work of ETC teaching, processing, set up, Peer or Hank always left their home numbers, just in case. With best regards to Ralph and Sherry on their 25th Year.

Lisa DiLillo

-Wow! Excitement. Reorientation. A whirl on the wobblator, a bit of the Buffer, wipes, filters, fiddling, color, coffee. -A reevaluation. More shooting. Single framing, strobing, escalating oscillation, motion sickness, coffee, aspirin. -Time to drag out more tapes, bad footage looks great, great footage looks bad. -The river outside captures my attention, but inside is the only reality. The images on the monitor are metamorphosing! This is it! -Stimulation, overstimulation, sleep. -Images silently strobe behind my lids. Spinning Zeotropes, the persistence of vision. -Bright sunlight! Another day . . .

Shalom Gorewitz

Before moving to Owego, ETC was located in downtown Binghamton on two floors of a warehouse-sized building. The floor above the studio space held an amazing archive of monitors, decks, and other technological artifacts. It was sometimes hard to tell which were the Nam June Paik or Ralph Hocking sculptures being stored there and which were the ones whose guts were being ripped out to test or build a new processor. There were two wheelchairs that we used to zoom around on. I remember racing with David Jones, his rapid technical talk sometimes lapping me, as we whirled through the new old fossils of the television age.



Shalom Gorewitz

Vanalyne Green

I have two outstanding memories of ETC. The first is the quality of learning I received. Books could—and should—be written about Hank Rudolph's way of teaching. He showed me how to use the equipment and then left me alone. When I got into trouble (inevitably), he came and bailed me out, and in the redoing, I learned more than I ever thought I could learn. My second memory: the bat that zoomed by my face at 3 am, in the middle of the loft where I lived and worked for those four days. (Hank had warned me about the flying thing)

ETC had everything within my reach that could ever inspire me to make my tapes. Sherry's cataloging of previous works by artists who had worked there was necessary in those few down moments—time to stand aside and see just how others had approached the task at hand. That pressed me forward. And Hank didn't just show me the technology. He was responsible for some of the images used in my tape; with his generous spirit he would "play" with some of the props I brought to show me what was possible. That made all the difference.

Barbara Hammer

1988 was the first time I visited ETC in Owego, New York. Paula Levine and I arrived from California via New York and the Greyhound to the tiniest town we'd ever seen. But when we saw the bare-floored loft, the expansive hulk of equipment, and the view over the river, we were excited and settled in to work. And work and play we did—as you will see in the tape. With the ever-forgiving and gentle Hank Rudolph who patiently explained the matrix patching board, we experimented with every funky and critical idea we had. Working late into the night, rising early in the morning, we hit the 3/4" decks running, leaving the Center after 5 days with all our tapes full of processed images. My only regret is that our editing stint was too brief and I think we cut away too much, leaving, still, I hope, provocation, challenge and the outcry of two bad daughters confronting a post-modern aesthetic.



Barbara Hammer and Paula Levine

Sara Hornbacher

My first residency at ETC in Binghamton, NY was in 1976. I met Peer Bode as a fellow graduate student at The Center for Media Studies, SUNY at Buffalo and he encouraged me to apply to work at the Center which I did immediately. From 1976–1980, I enjoyed several residencies a year at the Center. In 1980, I decided to move to Owego for a year and to immerse myself in the 'video signal.' By this time ETC has a new home on the Susquehanna River in Owego and I joined others living on Front Street (Peer, Hank Rudolph, Barbara Buckner). As a graduate student at UB, I had studied experimental film and video with Woody Vasulka, Hollis Frampton, Tony Conrad, Paul Sharits and others. ETC provided both tools and a supportive environment for serious work. The 14-month period that I spent living and working in Owego, before moving to the City, afforded me the time to firmly establish myself as a working artist—a significant fortification against the odds faced subsequently in less supportive, life-challenging situations.

I have the deepest admiration and respect for Ralph and Sherry and their tenacity in holding onto their ideals and their fierce commitment in sustaining support for the Center for 25 long years. While many of the Centers established during the alternative media movement have yielded to outside influences having to do with economics and stylistic trends, and have made changes to reflect these exterior pressures or have disappeared, Ralph and Sherry have stayed the course of supporting the idea of the individual artist and have provided many of these individual artists with 'a room of their own'—with lots of tools to experiment with—for short periods of time—again and again. Thank you Thank you Thank you Thank you Thank you Thank you Thank you

Richard Kostelanetz

It was at the Experimental Television Center, nowhere else, that I could develop alternative ideas, established at the beginning of my video art in 1975, of a cameraless art of kinetic words and abstractions with no questions asked or doubts about commercial/exhibition viability expressed.



Connie Coleman and Alan Powell

Darrin Martin

Sync Impulse Oscillator. Sequencer. Buffer Matrix. Processed images . . . processed words . . . processed dreams. An awakened dreaming process spends hour less nights without sleep. Thousands of performances go unseen to be reassembled again into reality.

Rohesia Hamilton Metcalf

The Experimental Television Center has been the supportive bedrock of my work in video, the place without which I would not possibly have made the works I've made to date. Without Sherry, who works so hard to keep the place afloat and accommodate everyone's schedules and needs; without Hank who knowledgeably, imaginatively and patiently demonstrates helps and troubleshoots all residency long; without Ralph, whose love of the electronic signal informs the life of the place; without Dave, from whose inventiveness the whole eclectic set-up has grown . . . there have been countless others, too—Peer, and who else before my time I don't know, but all of them have made this place that is, of all things, solid like a family is supposed to be and free like life in your wildest dreams could be—a place where there is room to push your work somewhere new. There is no other resource that I have found that has me feeling as grateful as I do to this place and to these wonderful people.

Bruno Pataro

The very first impression I had, as soon as I got inside the Experimental Television Center, it was a click, I could almost hear it, generating ripples of creative juices, flowing quickly throughout my veins. . . Then it was a blast, how the hell am I gonna get a hold of all these damn hours or experiments!? An incredible amount of gear, cables, weaving in and out all over the place . . . a few video cameras, a lot of knobs, buttons, monitors, cables, a keyboard, lenses, unique and nice devices, a Frame Buffer, a beautiful and big space with a wooden floor, a bed, a refrigerator, a stove, a faucet in which one can always hook a hose to and take a great shower (just in case you don't want to leave the Center) not really caring for anything else besides creativity, while overlooking a river smoothly sliding by, in the back of the building, through the window .



Daniel Reeves

Peter Rose

What was extraordinary about my residency at ETC was the confluence of two remarkable opportunities: uninterrupted time for pure creative exploration and facilitated access to user-friendly equipment. Both are rare. I loved the monastic splendor of the place—the hot plate, the cot, the minimal accouterments—how I remember the time spent gazing out the windows in the bathroom at the Susquehanna River! It was a space such as the poet Bachelard writes about: an eyrian techno-nest in which one might freely dream. What a luxury—to wake up at 3 AM and try out some technical configuration; to do absolutely nothing for a few hours and then to find a performative, rather than compositional strategy for working with technology, unencumbered by a time clock. I've been a "resident" in various contexts, but Owego was probably the most satisfying of them all. No Jive.

Matthew Schlanger

1977· Peer was showing tape and performing at the ETC on Court street. I came home first and found my roommate and Holly trying to decide what to do next. I told them I was going to this place called the Experimental Television Center and invited them to come along. . . . I drove Holly home and she invited me to stay the night. I knew that evening that the TV Center was going to be an important part of my life.

1978 : . . . A quote of Nam June's hung in the office and old TVs littered all the rooms. Ralph had converted the back darkroom into a small lab for the students. I was one of the students. Once or twice a week I would process images on a Paik-Abe. The windows on Court Street tended to dominate the imagery, as did various parts of my body. . . .

1981· I graduated from school and became a resident at the Center. I knew exactly what I wanted to do and how to use analog. I worked furiously . . . Shalom Gorewitz came upstairs as I was finishing my session and told me that I had been given a Caps grant. It was my first grant. We talked about tape. David invited me to join the Tuesday afternoon club. . . . We knit our circuits in David's Laboratory. All David's designs, all video. David had many ideas and was not able to test them all. We wired the prototypers and built our systems in the process. David was great about being



Irit Bastry

responsive to creating personal modifications to meet each of our personal needs. 1982 - 85: Anytime someone canceled a session, and at my regular intervals, I would pack up the car with my synths and drive from Binghamton to the Center for a couple of days. I learned not to do sequencing work until the final all-nighter since the flicker would create a burn that always left your eyeballs sunk a little deeper than they were intended . . . There was a feeling of immersion in a perfect world when working at ETC . . . My body was permeated with video tape and transistors.

Eventually I quit my job at the TV station and went to work full time at the Center. I was drafting circuit boards and building the new generation of hardware with David. I moved back to the city when my system was complete. I ate out every meal for a year. Owego needs a good restaurant.

Joe Tripican

Oh-Weee-Go! Jamming at ETC, 24 hours a day was an intense branding of electronic and physical possibilities. I still have a vivid imaginary catalog of all the artists who defied the laws of gravity and bathed in the sink. Is it still standing? On my first ride home after a week there, I was involuntarily breaking down everything that passed my vision into it's fundamental waveforms and oscillations. Were those girl scouts putting something funny in the strawberry pancakes at the firehouse?

Charles Woodman

My first visit to the Experimental Television Center was in 1987. . . . I applied and drove up there through Pennsylvania with no real idea what to expect and just a little tape I has shot in the subway station near my house. Well it was a real eye-opener and it shoved my into a way of thinking and an understanding of what I was working with that has colored everything I have done since. Nine years and six visits later, above all I think it's the openness of the system and the freedom of the time away from and other constraints and the sense of connection to all the unseen others that I really admire about the place. But what makes me want to rush back is that feeling I get, the flow of working directly connected.

Works in the Exhibition

(in order of appearance)

Tatiana Loureiro

Give It Back (2:45, 1994) original music by Bruno Pataro. A work which exposes inherent forces from nature rebelling against human doctrine.

Doris Chase

Jazz Dance (4:00, 1980) with Gay Delanghe. Modern dancer Gay Dalanghe, transformed through synthesized video images, interprets the joyful mood and bouncing rhythm of the Dixieland jazz music of Jelly Roll Morton. Delineated in white silhouette, her moving figure is double, then triple-exposed, and as the music progresses, the three forms become abstract, break up, and reform again, Earthbound movement is transformed into a flowing, gravity-free experience.

Peter D'Agostino

Teletapes (9:00, 1981) is a look at television and everyday life. Through analogy and metaphor, the tricks, games, and puzzles deal with the visual and aural language of the TV experience. In this context, the work provides for a critical viewing of the seductive and manipulative qualities of television and their effect on the viewer.

Shigeko Kubota

Video Girls and Video Songs for Navajo Skies (31:56)

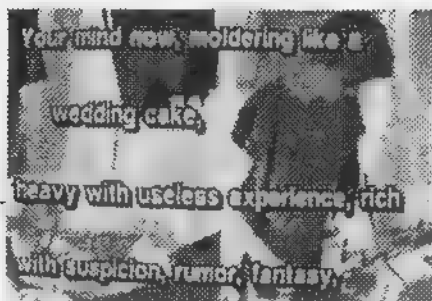
Distributed by Electronic Arts Intermix.

Mara Alper

Silent Echoes (8:35, 1990) An experimental narrative about expression and repression in the life of a woman whose spirit thrived on sacred dance, though her daily life is spent in the business world. It is a dream piece, without dialogue, the fantasy of a powerful spiritual dancer conjuring joy into solem lives and creating a transformation.

Peter Rose

Babel (17:00, two-channel video, 1987) *Babel* uses processed voices, generic babble, kinetic texts, and misleading film and video images to link the linguistic implications of a third nostril to the Tower of Babel and the Strategic Defense Initiative. The tape offers a critique of language as a source of authority and as a form of technology.



Rohesia Hamilton Metcalfe

Shalom Gorewitz

Jerusalem Road (3:30, 1989) This is the time to remember the saints and prophets we worshiped together, the common myths when we heard the voice of a silent God revealing hidden truths. Why are we fighting on the eve of reunion? On the road to Jerusalem, a mystic asked a politicians, "Which Israel?" The tourist book says that from Mitspe Rimón one can see the earth's end. A shadow caught in stone, trapped under the Temple Wall, while the city is drenched with tears.

Ann-Sargent Wooster

Venice (13 min. 1985) This is the middle section (of 3) of a 28. min. tape, *The Dialectics of Romance*. This tape examined the politics and pleasures of romance novels by writing and then deconstructing a formula romance that followed the path of love of the two main characters a male photographer and a female writer.

Richard Kostelanetz

Kinetic Writings (22:00, 1989. Silent) Edited with Victor Velt at REAL Art Ways, Hartford, CT. A selection of kinetic realizations of literary texts, towards collections of *Video Poems* and *Video Fictions* still in progress

Barbara Hammer and Paula Levine

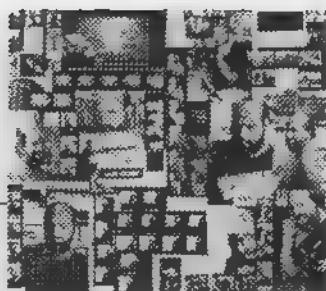
Two Bad Daughters (8:00, 1988) through text and the exploration of private and public space, women's sexuality and women's space is examined, questioning norms of our society.

Irit Bastry

A Simple Case of Vision (12:00, 1991) this video explores the relationship between the human figure and landscape, text as object and perception.

Rohesia Hamilton Metcalfe

La Blanchisseuse (11:00, 1995) A video suggesting possible roots of the tendency that still exists for women to take greater responsibility than men for domestic work and nurturing. Images of a woman ironing that pay homage to impressionist paintings of women of laundresses, original and borrowed text alluding to the "pull" for a woman to provide nurturing care for a family, and a meditative music soundtrack afford the viewer an opportunity to develop new and creative readings of images of women performing domestic work.



Richard Kostelanetz

Matthew Schlanger

Black Dog Dreams (3:00) *Lumpy Banger* (1:00) *Bad Knees* (2:20)

My image synthesis/image processed video work are serial constructions which are produced with custom built analog and digital processors. Each section is a synthesized real time recording where sound and image are parallel electronic structures which are mutually controlled by predetermined waveshapes. . . . The work is about people, interaction, time, physical and psychic space, and about remembering. . . . This is not computer graphics.

Dan Reeves

Ganapati/A Spirit in the Bush (1986, 5:00 excerpt) and *Sombra a Sombra* (1988, 5:00) are two short segments from longer works. *Ganapati* is an elegy to slaughtered elephants, making the connection between the denial of human mortality and cruelty to other creatures. *Sombra* is immersed in the ambience of Peruvian poet Cesar Vallejo, transforming its Spanish locations by adopting the vision of its source texts.

Connie Coleman and Alan Powell

Hot Pink (3:30, 1981) produced at ETC and Post Produced at the now defunct Artist's Workshop at WXXI-TV in Rochester, NY, this tape has been seen around the world and won the Most Erotic Award at the LA Erotic Film and Video Festival

Gender Rolls (3:00, 1987) produced at ETC and Powell Studio in Philadelphia, this tape has won a number of awards and has traveled the world as part of the *History Music Video* coordinated by Michael Nash at the Long Beach Museum of Art in California.

Bruno Pataro

Screws in the Field (7:00, 1995) is mainly a critique, homage, commentary and finally an inquiry into the very nature and behavior of the male sex.

Merrill Aldigheri and Joe Tripican

Meditation Party (8:00, 1987) Music by Richard Bono. An excerpt from "The Wall Paper Diaries" condenses highlights from 12 hours of generated computer art created at ETC. The artists set up computer sequenced loops with one or more random mechanical elements to contrast some organic textures and rhythms with the hard-edge of technology.



Matthew Schlanger

Industry (8:10, 1986) Music by the Ordinares. Industry of the common man is spotlighted in the computer-enhanced videotape that features men working with jackhammers and sledgehammers, activity at a car wash, patrons and employees of a coffee shop, traffic and pedestrians at a busy intersection.

Peer Bode

Voice Image (12:00, 1996) Revisiting sound and image interfaces on the cultural map, realtime voice trigger image sequencing, voice electronic body interface, the phantasm, the disembodies voice, and the electronic montage, automata flicker . . . a construction, "I know what boys want." Your voice is light to me.

Sara Hornbacher

Precession of the Simulacra: "Flag Finale" (5:30, 1988–1992) Artist/Director: Sara Hornbacher, Creative Associate: Robert Natowitz, Soundtrack created at Harmonic Ranch with Brooks Williams, Vocals: Shelly Hirsh, Additional Sound Effects: Mico Nelson. The video treatment is a cinematic actualization of both the tactical and tactile experience of the hyperreal. This section is a 'Jasper Johns-like' ode to the American Flag—it was a prescient and expressionistic response to the contemporary political mise en scene of the Reagan-Bush era. The flag finale soundtrack is composed through digital sampling techniques which fragment melodic strains of American Patriotic songs and marches into a seven-track mix-down.

Charles Woodman

Cowboy Romance (6:30, 1992) . . . my friends gasped for air as the incredible stench of long submerged flesh filled the air. . . We found the device buried knee-deep in tarry mud. Across its half-buried screen spread a delicate trace of fractured old. . . the hands are occupied with tools the gestures, movements. . . from the inner recesses of the trunk. . . the voice without words unconsciously. . . I waded into the muck under protest but . . . we couldn't make him understand that we desired the loan of his mule and a good strong boy for the day. . . Many of us have had an experience in which we found that our manner of speaking. . . movements as well as those that fail to produce. . . I opened the box in increasingly tiny increments to avoid disturbing its already damaged contents. . . failed to support the assertion we wanted others to accept. . . As night fell the eldest of my three companions told a story to pass the time. . .

Connie Coleman and Alan Powell

Red, White & Blue (6:24, 1993) produced at ETC and various locations around Pennsylvania and New Jersey, this tape received a Post Production grant from WHYY-TV12 in Philadelphia and has been broadcast as part of *Independent Images*.

Lisa DiLillo

Sisyphus and the Scientists, (7:10, 1996) is an experimental video that explores man's perpetual yet frustrated quest for cures, longevity and ultimately immortality. The poetic narrative is communicated through a reformulated version of Sisyphus and Hades, which originates in Greek mythology.

Robert Flemming

Shaman's Lullaby, (5:00, 1996) Set to original music composed and performed by the artist this tape reflects an electronic spiritual journey taken in the late twentieth century where one's inner landscape can be informed in equal measure of images from 19th century photography, Asian religious icons, live performance, nature, found video and computer screen savers.

Vanalyne Green

A Spy in the House That Ruth Built (29:00, 1989)

The all-male arena of professional baseball is appropriated to create a visual essay about family, loss, and sexuality. Confronted with such a strange wonderland, devoid of women, Green is compelled to reinterpret baseball's symbolism—its womb-like landscape, cycles, and rituals—to construct an iconography that pays homage to the female. Disturbed by Women Make Movies.



Pear Bode

Darrin Martin

Aviator: Countdown (work in progress) Two grown men play the childhood game of airplane in their underwear. A hundred year history is spanned around their pretend journey, tracing and weaving links between queer consciousness as constructed out of modern psychoanalysis with the languages of developing communications and aviation technologies. I am interested in drawing lines throughout the technological history of our culture to form a complex web where one may find entangled intimate or personnel narratives.

Dan Reeves

Obsessive Becoming (54:30, 1995) A free-form and surreal autobiography, looking deeply into the problems of growing up in a dysfunctional family and a possibility for healing and reconciliation in adult life. The images, generated from films by his stepfather, photographs from relatives, and archival footage, along with Reeves poetic voice over, unravel a turbulent family history.

Ann-Sargent Wooster

No Means No (12 min. 1993) This tape on date rape in three languages-English, French and Norwegian examines the issue from many angles from true stories to childhood reflections on the meaning of the word "no." Nature imagery, old movies, and image processing are used to underscore the emotional meaning of the issues discussed. Rather than being proscriptive, this tape is designed to promote discussion. Distributed by Women Make Movies.

Many Armed Love. (5 min. 1984) Originally, an entreacte during live performance versions of *The Dialectics of Romance*, this tape contrasts the sex life of the squid (eat, spawn and be eaten) and the octopus and by extension takes an ironic look at human love.

**Art in General's video program is funded in part by the
New York State Council on the Arts
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FIGURE 1

Figure 1

Figure 1 is a reproduction of a drawing by the artist, showing a stylized figure within a square frame. The figure is depicted in a simple, almost abstract manner, with a head, torso, and limbs. The background within the square is textured or patterned. The entire illustration is enclosed in a thin black border.

Figure 2

Figure 2 is a reproduction of a drawing by the artist, showing a stylized figure within a square frame. The figure is depicted in a simple, almost abstract manner, with a head, torso, and limbs. The background within the square is textured or patterned. The entire illustration is enclosed in a thin black border.

Figure 3

Figure 3 is a reproduction of a drawing by the artist, showing a stylized figure within a square frame. The figure is depicted in a simple, almost abstract manner, with a head, torso, and limbs. The background within the square is textured or patterned. The entire illustration is enclosed in a thin black border.

Figure 4

Figure 4 is a reproduction of a drawing by the artist, showing a stylized figure within a square frame. The figure is depicted in a simple, almost abstract manner, with a head, torso, and limbs. The background within the square is textured or patterned. The entire illustration is enclosed in a thin black border.

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